

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Wind Symphony
Concert Band
Brass Choir*

"British Band Masterpieces"

Stephen Chenette, conductor

Saturday, October 26, 1991

at 8 pm

MacMillan Theatre

PROGRAMME

Wind Symphony, Concert Band and Brass Choir
Stephen Chenette, conductor

"British Band Masterpieces"

Henry the Fifth Overture for Brass Band	Ralph Vaughan Williams
'Agincourt Song' (Old English Battle Song)	(1872-1958)
'Magali' (Provençal Folk Song)	
'Réveillez vous Piccars' (Old French Marching Song)	
'The Earl of Oxford's March' (Old English March)	
The Brass Choir	

Second Suite in F, Op. 28, No. 2 for Military Band	Gustav Holst
March	(1874-1934)
Song without Words	
Song of the Blacksmith	
Fantasia on the "Dargason"	
The Concert Band	

First Suite in E flat, Op. 28, No. 1 for Military Band	Gustav Holst
Chaconne	(1874-1934)
Intermezzo	
March	

Wind Symphony and Concert Band

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Folk Song Suite	Ralph Vaughan Williams
March - "Seventeen Come Sunday"	(1872-1958)
Intermezzo - "My Bonny Boy"	
March - "Folk Songs from Somerset"	
The Wind Symphony	

Lincolnshire Posy

Percy Aldridge Grainger
(1882-1961)

"Lisbon" (Sailor's Song)

"Horkstow Grange" (The Miser and his Man: A Local Tragedy)

"Rufford Park Poachers" (Poaching Song)

"The Brisk Young Sailor" (returned to wed his True Love)

"Lord Melbourne" (War Song)

"The Lost Lady Found" (Dance Song)

The Wind Symphony

Crown Imperial: Coronation March

William Walton
(1902-1983)

Wind Symphony and Concert Band

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PROGRAMME NOTES

Henry the Fifth
English Folk Song Suite

Ralph Vaughan Williams

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid orchestral works. *Henry the Fifth* was composed by Vaughan Williams in 1933 - 34, utilizing the old folk songs and a march. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style from these elements. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent these two young Englishmen decided to seek them at home in England's own past. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than his *Folk Song Suite*. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has been transcribed for orchestra.

Second Suite in F, Op. 28, No. 2
First Suite in E flat, Op. 28, No. 1

Gustav Holst

Gustav Holst, one of England's most prolific composers, was also a professional trombonist and a teacher of composition and organ. During the First World War he was placed in command of all English Army Bands. Military band is the English term for a wind group with complete wind instrumentation, as opposed to brass band. The first work, although entitled "suite," is conceived as an entity, with a thematic motive which runs through its three movements. The suite begins with the *Chaconne*, a moderate *allegro* in 3/4, based on an eight-bar ground, repeated sixteen times in the course of the movement. Not all the appearances of the *Chaconne* theme appear in the bass; there are brilliant effects in the treble as well. The second movement, *Intermezzo* (marked *Vivace*), begins in clear contrast to the complex textures of the *Chaconne*. The final movement comes as a call to arms, and the work concludes with brilliant enthusiasm.

The *Second Suite*, which followed two years later, is different in construction. British folk-song provides the material on which the suite is based. It begins, as the first ended, with a March. The opening section is a Morris Dance succeeded by the folk-song *Swansea Town* which is a euphonium solo. This is followed by a trio - like section based on the folk-song "Claudy Banks." A *da capo* brings the March to its conclusion, with the grandiose treatment of *Swansea Town*. The second movement, a brief "Song Without Words" *I'll Love My Love*, is the only real slow movement in the suites. It is a simple statement and varied counter statement of the theme. The third movement, *Song of the Blacksmith* is as complex as the second movement was simple. The title is made obvious with the dramatic use of the anvil. The finale, "Fantasia on the *Dargason*," is familiar to anyone who knows Holst's *St Paul's Suite*. Each repetition of the fast-moving *Dargason* becomes richer, until the "Greensleeves" melody is woven into the texture.

Adapted from notes by Robert Walker

Lincolnshire Posy

Percy Grainger

Percy Grainger said "This bunch of 'musical wildflowers' (hence the title "Lincolnshire Posy")... is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singers' personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." He found examples of songs from all over Britain, in hospitals, on warves and in workhouses. *Lincolnshire Posy* has become one of the classics of the repertoire of band.

Crown Imperial: A Coronation March

William Walton

William Walton was commissioned in 1937 by the BBC to write a march to celebrate the coronation of George VI. He chose the title from a line of poetry by William Dunbar (1465-1520). "...in beauty bearing the Crown Imperial." The enormous vitality of the music for his *Crown Imperial: A Coronation March*, 1937, first performed on May 9th of the year, finds ample breadth of sound in this brilliant setting for the full instrumentation of the British military band

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TONIGHT'S CONDUCTOR

STEPHEN CHENETTE became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Katherine Anderson
Anna Bentley-Taylor
Holly Durant
Tamara Fisher
Lynne Kernohan
Kim Morris
Kevin O'Donnell
Kimberley Schemeit

Oboe

Sheerene
Celaire (English horn)
Anita Fesus
Margaret Honsberger

Clarinet

Amy Davies
Sigal Hechtlinger
Shanda Lee
Christine Leeds
Chris Matey
Stefan Pisocky
Andrew Thompson
Mark Vining

Bassoon

Christine Cardinal

Saxophones

Jason Arcega - alto
Rob Carli - soprano
Dale Chapman - baritone
Joe Tetreau - tenor
Jennifer Wardle - alto

Horns

Rebecca Davies
Marilyn Genovese
Jane McKay
Christopher Whitehead

Trumpet

David Amaral
Brian Burditt
Tim Hamel
Sharon Lucy
Lori Moore
Paul Noble-Gresty

Trombones

Nancy Antram
Patrick Brown
Blair Dewan
Allison Gray
Peter Shirer

Euphonium

Michael Stayner

Tuba

Alexander Johnson
Kristin Trace

Percussion

Tom Brett
Colin Clarke
Christin Huang
Jon Saulnier

Manager-Librarian:

William Wilcox

UNIVERSITY OF TORONTO CONCERT BAND

Flute

Michelle Bird
Chia Ling Li
Flora Lim
Jaye Marsh - (piccolo)
Maria Papaioannou
Sandra Price
Trevor Rines
Elizabeth Rutledge

Clarinet

Leah Cabardo
Erin Connell
Katherine Harhay
Rebecca McDouall
Veronica Sherk
Andrew Thompson

String Bass

Tom Ueberholz

Saxophone

Catherine Finley - alto
Terry Mongrain - tenor
Christine Moroz - alto
Jonathon
Arthur - baritone

Horns

Jason LeRoux
Connie So
Michael Tetreau

Trumpet

Brian Cram
Paul Dudley
Curtis Eby
Dean Goddard
Scott Harrison
Allison Stewart
Stacey Wright

Trombones

Matthew Bartha
Stephanie Dadds
Israel Harriott
Jeff Koene

Tuba

Mackenzie Rogers
Kristin Trace

Euphonium

Matthew Bartha

Percussion

Joe Cullen
Rob Johnson
Ryan Scott

MacMillan Theatre

Fred Perruzza Director of Theatre Operations
Jim Earls Technical Assistant

